

R. Snell (to.)



Carolus Snellius.

P. La'Vergne inv.

G. Bickham sculp.

The PREFACE.

March the 27th 1712.

I HAVE here furnish'd *YOUTH* with such plain, easie, and useful *EXAMPLES* in the several *HANDS*, as may help to fit them for *BUSINESS*: And as I am certain every Judicious Man will readily allow, That this ought to be the *Chief Aim* in *BOOKS* of this kind, so I am perswaded, that even *some* of our late Authors, who have made *Owls, Apes, Monsters, and sprig'd Letters*, so great a Part of their *COPY-BOOKS*, could not but know, that *Merchants and Clerks*, are so far from admitting those *wild Fancies*, [and the *Strokes* they have so plentifully struck through the *Body* of their *WRITING*, as a Part of *PENMANSHIP*; that they *despise and scorn* them: From whence it seems to me, that these Men have acted contrary, even to the little Knowledge they have, in hopes, by *amusing* the Ignorant, to gain the Reputation of *Masters*: And thus we see what mean Shifts the want of Merit drives Men to. But what makes the *Fraud intolerable* is to see unwary Youths betray'd into the Imitation of these *Trifles*; and the Authors of them boasting the *Success* of their *Management*. This occasion'd several Gentlemen, who are Lovers of *WRITING*, to importune me to do something that might *caution Youth* to beware of such *COPY-BOOKS*, as a proper Means to necessitate those Authors, to forbear advancing such *Monsters* for the future, and not to suffer a *Second Edition* of those that have done too much *Injury* already: I would therefore desire them to *throw out* such Pieces as they themselves know to be *Ridiculous*, and supply their Places with *something Useful*.

Charles Snell.

S I R,

I F any Thing cou'd move me to think well of my own Judgment, it is the Esteem you seem to have of it, when you request me to tell the Publick if I can allow Pencil'd Knots, and Knotted Figures, any Place in the *ART* of *WRITING*: To which I answer, without Affectation of Singularity, or Prejudice to any particular Person, That I am so far from admitting them a part of Penmanship, that I dare affirm that they have very much hindred the Advances that might have been made in It, and have rendred the Professors of the most necessary *ART* in the World, almost contemptible; and that I may not be thought too censorious in this, I Challenge all those Authors that have handed them to the Publick, to offer any thing that has the Colour of Reason in their Defence: And I differ so much from those Teachers, that imagine such laborious Productions can hide the Defects of a Piece of bad *WRITING*, that I think they make it more remarkably Ridiculous: And every Man that has any just Thoughts of Penmanship, knows that a curious Piece of *WRITING* wants no such Trifles to set it off. Every Letter there is a lively Picture, and every Word makes the Picture speak. Command of Hand may, I'll grant, give an Air of Beauty to such a Piece, if sparingly and judiciously used; but Strokes ill placed, and timorously perform'd, like Monsters painfully pencil'd, are rather a Satyr on the Penman, than an Ornament to Writing. I shall say no more on this Subject at present, because I intend, in a little time, by a short Treatise, to discover who they are that have brought the Art of Writing into Contempt, and by how many ways the Publick has been impos'd on: In the mean time, I desire you to give this Letter, and the inclos'd Lines, a Place in your *BOOK*, and if any Man thinks himself injur'd by either, he may do himself Justice by a Publick Advertisement.

October 9th 1711.

To Mr. CHARLES SNELL,
These.

I am,

S I R,

Your Real Friend, and Humble Servant,
JOHN SINCLARE.

To Mr. CHARLES SNELL.

A CCEPT, my Friend, what Justice makes me do,
And your Obedient Hand compels me to;
Great VELDE'S Pen Immortalis'd his Name,
And MATTROT'S stretch'd the blowing Cheeks of Fame;
Bold BARBEDOR in Freedom did Excell,
But these THREE WORTHIES are Reviv'd in SNELL,
And EUROPE now, strikes to the British Hand,
For Justness, Neatness, Freedom, and Command;
Yet we're divided, which in SNELL to boast,
Whether the PEN-MAN, or ACCOMPTANT, most.

JOHN SINCLARE.

A

To Mr. Charles Snell, These.

S I R,

October the 16th 1711.

I Understand that some People believe Me to have recommended Mr. Shelly's BOOK to be the best yet publish'd; and because such a Misunderstanding does suppose me very unjust to my Self, and the Publick, I think fit to acquaint the World, That I am very far from approving the Essays which that Author has made at the Law Hands, nor have I recommended any thing in that BOOK, but some few Pieces of the Round Hand, and Round Text; and if you think fit to cure this Mistake, by inserting these few Lines in what you are about to publish, you will very much oblige,

Your humble Servant,

Thomas Ollyffe.

To Mr. Charles Snell, These.

S I R,

October the 20th 1711.

I AM inform'd that you have almost finish'd your COPY-BOOK, in which you intend to take notice of the Imposition put on the Publick by a late Author, who has told those Gentlemen, to whom he dedicates his BOOK, That the Greatest Masters of his Profession have readily allow'd it to be the best yet publish'd; I therefore take this Opportunity to Request you to publish these few Lines for me, which is, only to let the World know, That there was no more of that BOOK Recommended than Two or Three Pieces of the Round Hand, and Round Text; and also to assure you, That I shall at all times be very willing to join with you in Exposing any Man that shall attempt to introduce a whimsical Humour, for a New Modish Way of Writing. I'm perswaded you cannot use such with more Severity, than what will be approv'd by every honest PENMAN, and particularly,

S I R,

Your humble Servant,

Ralph Snow.

To Mr. Henry Overton, These.

S I R,

December the 24th 1711.

Understanding you are about to publish Mr. SNELL'S Art of Writing; I therefore, in Justice to so Great a Master, desire to acquaint the Publick, That the Originals of that BOOK were the Best I ever wrought after: And tho' I have, for the most part, kept close to the Proportion of the Letter, yet I think it Impossible for any Engraver to Reach that Delicacy and Spirit, that is produced from the Freedom and Boldness of his Hand: In answering this Request, you will very much oblige,

S I R,

Your humble Servant,

George Bickham.

The P E N.

A POEM by Mr. PETER MOTTEUX.

WHILE Modern Skill the *British* P E N refines,
 And Best Adorning, Best deserves our Lines;
 The grateful Muse the friendly ART must praise,
 That most diffuses, and preserves her Lays!
 That Still-Life of the Q U I L L, whose Strokes revive
 What Mem'ry wou'd, but cannot, keep alive!

Long was the P E N imperfect, forc'd, or wild,
 Till Time, the Rules to Freedom reconcil'd.
 Like some starch'd Beauty you might *Writing* trace,
 Affecting Ornaments, yet wanting Grace.
 The Scribes crept on, by Compass, and with Rule,
 At best like Pedants, regularly dull:
 Redoubling Strokes, with Imitation curst,
 Oft with a Second they impair'd the First.
 But now the ART is perfect and refin'd:
 There's only Room for Wonder left behind.
 P O S T E R I T Y can labour to be blest
 But with a Transcript, and the same at best.
Ayres, S N E L L, and *Perlingh*, speak the *Penman's* Fame,
 An ART is comprehended in a Name:
 What speaking Picture can its Praises reach,
 Like *Ayres* emphatic in his silent Speech!
 How justly Bold in S N E L L's improving HAND,
 The P E N at once joins Freedom with Command!
 With softness strong, with Ornaments not vain;
 Loose with Proportion, and with Neatness plain;
 Not swell'd, yet full; compleat in ev'ry Part;
 And artful most, when not affecting Art.
 O'er Virgin-Paper when the Hand we trace,
 How new, how free, how perfect ev'ry Grace!
 So smooth, so fine, the nimble Strokes we View,
 Like Trips of Fairies o'er the Morning Dew.
 So Winter Starlings, rising in a Cloud,
 Shade Subject Plains, and dusk the Airy Road;
 In various Figures wind, and as they fly,
 Scheme a Wing'd *Alphabet* along the Sky.
 With Ease the P E N, such Wonders can create,
 For 'tis Creation, thus at once compleat.

Sure in its Flight, tho' swift as Angels Wings;
 The Mind commands; and the bold Figure springs.
 While the slow Pencil's discontinu'd Pace,
 Repeats the Stroke; but cannot reach the Grace.

Go on Great A R T I S T S! 'till proud Envy bows,
 And circling Plumes in Triumph crown your Brows;
 Ye tuneful Birds around them sweetly Sing,
 Who thus exalt the Product of the Wing.
 Ye Muses praise Them, by whose Skill refin'd,
 More charm'd we read the Product of the Mind.
 Grac'd by their Pens, your Verse new Value claims,
 Like Beauteous Souls set off by noble Frames.
 In the World's Nonage, Sence, with tuneful Sound,
 Convey'd in Souls, a pleasing Entrance found.
 With treble Force, to profit, and delight,
 These strike yet deeper, thro' the quicker Sight,
 And any Lines prove charming, when they write. }

Ye *British* Youths, our Age's Hope and Care,
 You whom the next may polish, or impair;
 Learn by the P E N those Talents to insure,
 That fix ev'n Fortune, and from Want secure.
 You with a dash in Time may drein a Mine,
 And deal the Fate of Empires in a Line.
 For Ease and Wealth, for Honour and Delight,
 Your Hand's your Warrant, if you well can write.
 Ye springing Fair, whom gentle Minds incline,
 To all that's curious, innocent, and fine!
 With Admiration in your Works are read,
 The various Textures of the twining Thread.
 Then let the Fingers, whose unrivall'd Skill,
 Exalts the Needle, grace the Noble Q U I L L.
 An artless Scrawl, the blushing Scribbler shames,
 All shou'd be Fair that Beauteous Woman frames.
 Strive to excell, with Ease the P E N will move;
 And pretty Lines add Charms to infant L O V E.

Hail myſtick ART! which Men like Angels taught,
To ſpeak to Eyes, and paint unbody'd Thought!
Tho' Deaf, and Dumb; bleſt Skill, reliev'd by THEE,
We make one Sence perform the Task of Three.
We ſee, we hear, we touch the Head and Heart,
And take, or give, what each but yields in part.
With the hard Laws of Diſtance we diſpence,
And without Sound, apart, commune in Sence;
View, tho' confin'd; nay, rule this Earthly Ball,
And travel o'er the wide expanded ALL.

Dead Letters, thus with Living Notions fraught,
Prove to the Soul the Telescopes of Thought;
To Mortal Life a deathleſs Witneſs give;
And bid all Deeds and Titles laſt, and live.
In ſcanty Life, ETERNITY we taſte;
View the Firſt Ages, and inform the Laſt.
Arts, Hiſ'try, Laws, we purchace with a Look;
And keep, like FATE, all Nature in a BOOK.

PETER MOTTEUX.

Some General DIRECTIONS which the LEARNER wou'd do well to Read over, after he has Read over the
RULES of that PARTICULAR HAND he is going to write.

LET your Endeavours be to make your Hand-Writing as *Legible, Expeditious, and Beautiful* as you can; for theſe *Three Qualities* are what will render It *the moſt uſeful*.

IN order to make It *Legible*; chuſe for your Uſe, from among the ſeveral Forms you may meet with, thoſe Letters that are *moſt generally known* and *approv'd of*: And do not, from a Vanity of *Invention*, add any *Spriggings* to them, neither *throw Strokes* through the *Body* of your *Small Letters*.

TO make your Hand-Writing *Expeditious*, uſe principally thoſe Letters that are made in *one continued ſtroke*; and that have in their *Beginnings* and *Endings* an *aptneſs* to join with one another.

TO make your Writing *Beautiful*, make your *Fulls* and *Smalls* very ſmooth and clear, make the *Circular Strokes* in your Letters without *corners* or *flats*, and the *Right Lined ones*, without *crookedneſs*: Diſtance your Letters ſo as the *whites* between them may be as *exact* as is conſiſtent with *Practice*, and take the ſame care in the Diſtancing your *Words* and *Lines*; For the *Beauty* of Letters conſiſts in the *well adjusting* of their Parts, *well performing* the *Strokes* of which they are compos'd, and *placing* them to the *beſt Advantage*.

LET all thoſe Letters that have *not ſtems* be made as nearly of a height as you can; And the *ſame Letters*, in the ſame piece of Writing, as near as may be of the *ſame Proportion*: Alſo perform as much of a Word as you can in *one continued ſtroke*.

LET no Part of your *Right Hand*, when you are writing, except the end of your Little Finger, touch your Paper. Keep your *Book* or *Paper* directly *even* before you; and *hold your Pen* with your Thumb and two Firſt Fingers, ſo as the End of your Middle Finger may be about Three Quarters of an Inch diſtance from the *Nib*. Let your *Body* be *almoſt upright* when you are writing, and keep the *Elbow* of your Right Arm about *Four Inches* from your Side.

AVOID all Uſe of a *Black* or *Red Lead Pencil* in Tricking of Letters, to imitate that *Command of Hand* which is called *ſtriking*; but learn to ſtrike them *fairly* with the *Pen*, in a ſwift Motion, without touching your Paper with any thing but the *Nib* of your Pen, and let *Fulls* and *Smalls* be made as the Pen will *naturally* give them, without any *after-Touches*.

LET your *Upright Hands* ſtand upright, and if they in any thing vary from that *Poſition*, let it be towards the *Right Hand*.

LET the Letters of the *Slope Hands* agree as near as you can in their *Slopes*.

LEARN firſt the *Leading Letters* of each Hand, and from them proceed to the others, which in a great meaſure *depend* on them, as in Plate N°. (16) where you may ſee the *Foundation* on which the reſt of the Letters of that ALPHABET is drawn.

RULES

RULES to Inform the LEARNER'S Judgment.

i

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and then the *rest* of the ALPHABET.

The Round, Round Text, and Small Italian HANDS.

The *Leading Letters* in these HANDS are *i. o. u. b. y.*
The *rest* of the Letters of the ALPHABET, as they *depend* on these, are as follow.

a	depends upon o and i	p	depends upon y and o
b	upon b and o	q	upon o and y
c	upon o	r	round upon o
d	upon o and b	r	upon i and u
e	upon o	f	upon b and y
f	upon b and y	s	upon o and o touching
g	upon o and y	t	upon i
k	upon b and u	v	conson' upon o
l	upon b	w	upon u and o
m	upon i and u	x	upon o and o touching
n	upon i and u	z	upon o and o touching

The *Proportions* and *Positions* or *Slopes* of these HANDS are *many*, according to the BUSINESS we are writing, and the *Quantity* to be brought into any *assigned Place*.

The *Width* from *side* to *side* of an *n*, generally *less* than its *Height*.

The *Distances* of Letters, very *near* that to be observ'd between *side* and *side* of an *n*.

The *Distance* of Words, something *more* than between Letter and Letter.

The *Distance* of Lines, so much as may, at the same time, *prevent* the Stems of Letters from *interfering* with one another, and *give* the best Grace to that *size* you are writing.

The *Strokes* that *join* Letters together, are seen in the *a* and *b*.

The Engrossing and Secretary HANDS.

The *Leading Letters* in these HANDS, are *i. u. o. b. y.*
The *rest* of the Letters of the ALPHABET, as they *depend* on these, are as follow.

a	depends upon o and i	p	depends upon y and o
b	upon b and o	q	upon o and y
c	upon i	r	upon i
d	upon o	r	round upon o
e	upon o	f	upon b and y
f	upon b and y	s	upon o
g	upon o and y	t	upon b
k	upon b	v	conson' upon o
l	upon b	w	upon u and o
m	upon i and u	x	upon o and y
n	upon i and u	z	upon y

The *Proportions* and *Positions* of these LETTERS are *many*, according to the BUSINESS to be wrote, and the *Quantity* to be brought into any *assigned Place*.

The *Width* from *outside* to *outside* of an *n*, the same as, or *near*, its *Height*.

The *Distances* of Letters exactly, or *very near*, the Distance between *stroke* and *stroke* of an *n*.

The *Distance* of Words, something *more* than between Letter and Letter.

The *Distance* of Lines so much, as may not only *prevent* the Stems of your Letters from *falling into* one another, but give the best Grace to that *Body* of Writing.

The *Strokes* by which these Letters are *join'd* to one another, are seen in the *a* and *b*.

B

RULES

RULES to Inform the LEARNER'S Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be first learned, and then the *rest* of the ALPHABET.

The Square or Secretary Text HAND.

The *Leading Letters* in this HAND are i. u. o. a. h. y.
The *rest* of the ALPHABET, as it *depends* upon these, is as follows.

b depends upon h and a	p depends upon y and a
c upon a	q upon a and y
d upon o	r round upon o and y
e upon a	r upon i and u
f upon h and y	f upon h and y
g upon a and y	s upon a
j conson' upon i and y	t upon h
k upon h	v conson' upon a
l upon h	w upon n and a
m upon i and u	x upon a
n upon i and u	z upon y

The *Proportions* or *Sizes* of this HAND are many; the *Position* upright.
The *Width* from *outside* to *outside* of an n, the *same* as, or *near*, its *Height*.
The *Distances* of *Letters* exactly, or *very near* the *Distance* of *Stroke*, and *Stroke* of an n.
The *Distances* of *Words* something *more* than between *Letter* and *Letter*.
The *Distance* of *Lines*, so much as may, not only *keep* the *Stems* of *Letters* from *falling* into one another, but also give the *best Grace* to that *Size* or *Body* of *Writing* you are about.
The *Strokes* that *join* these *Letters* together, are seen in the a and t.

The German Text HAND.

The *Leading Letters* in this HAND are i. u. o. h. j. z.
The *rest* of the ALPHABET, as it *depends* on these, is as follows.

a depends upon o and i	p upon i and o, or a
b upon h and o	q upon o and j
c upon o	r upon i and u
d upon o	r round upon o
e upon o	f upon h
f upon h	s upon a
g upon o and j	t upon h
k upon h	v conson' upon i and o, or a
l upon h	w upon i and o
m upon i and u	x upon o and o touching
n upon i and u	y upon a

The *Proportions* or *Sizes* of this HAND are many; the *Position* upright.
The *Width* from *outside* to *outside* of n, *near* its *Height*.
The *Distances* of *Letters* exactly, or *very near* the *Distance* of *Stroke*, and *Stroke* of an n.
The *Distance* of *Words* somewhat *more* than that between *Letter* and *Letter*.
The *Distance* of *Lines* so much as may, not only *keep* the *Stems* of *Letters* from *falling* foul of one another, but also give the *best Grace* to that *Size* or *Proportion* of *Writing* you are upon.
The *Strokes* by which *Letters* in this HAND are *join'd* together, are seen in the a and f.

RULES

RULES to Inform the LEARNER'S Judgment.

iii

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and then those that *depend* on them.

The Court HAND.

The *Leading Letters* in this HAND are i. c. e. o. r. u. f. h.
The *rest* of the Letters of the ALPHABET, as they *depend* on these, are as follow.

a depends upon c and u	r round upon c and h
b upon h	f upon f
d upon o and u	s upon o
g upon o and h	t upon c
k upon h	v conson ^t upon h and u
l upon h	w upon h and c
m upon i and u	x upon o and h
n upon i and u	y upon o and h
p upon f and u	z upon h
q upon o and h	& upon h and e

The *Proportions* or *Sizes* of this HAND are many; the *Position* upright.
The *Width* of n, from *side* to *side*, near the *thickness* of a *Body Stroke*.
The *Distances* of Letters, (except those that touch in *Joining*) near the *Width* of n.
The *Distance* of Words, something more than those Letters have, that keep between them the *greatest Distance*.
The *Distance* of Lines, such as may be most *Graceful* for the *Size* or *Proportion* you are writing, and prevent the *Stems* of your Letters from *interfering* with one another.
The *Joinings* of Letters best described by Examples. [See Plate N°. 26.]

The Set Chancery HAND.

The *Leading Letters* in this HAND are i. a. c. o. f. s.
The *rest* of the ALPHABET, as it *depends* on these, is as follows.

b depends upon f and a	r depends upon c
d upon o	r round upon o
e upon o	f upon f
g upon c and f	t upon c
h upon f and a	v conson ^t upon a
k upon f	u vowel upon c
l upon f	w upon c and a
m upon c	x upon o
n upon c	x upon a
p upon f and a	y upon a and f
q upon a and f	z upon f

The *Proportions* or *Sizes* of this HAND are many; the *Position* upright.
The *Width* from *side* to *side* of n, near its *Height*.
The *Distances* of Letters, (except those that touch in *Joining*) near the *Width* of n.
The *Distance* of Words, something more than between Letter and Letter.
The *Distance* of Lines, so much as may give the best *Grace* to the *Size* or *Proportion* you are writing, and prevent the *interfering* of the *Stems*.
The *Strokes* that join the Letters together are seen in the a and c. Except those which touch in *joining*.

B 2

RULES

RULES to Inform the LEARNER'S Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and those that *depend* on them afterwards.

The Running Chancery HAND.

The *Leading Letters* in this HAND are c. o. u. f. h. w.

The other Letters of the ALPHABET, as they *depend* on these, are as follow.

a depends upon c	q depends upon o and f
b upon h	r upon f and h
d upon o	r round upon o and h
e upon o	f upon f
g upon c and f	s upon o
g upon o and f	t upon c
i upon u	v conson ^t upon o and w
k upon h and c	v conson ^t upon h
l upon h	x upon h and f
m upon u	y upon h and f
n upon u	z upon f
p upon f and h	& upon o and h

The Proportions of this HAND are many; the Position upright.

The Width of n, nearly the full of a Body Stroke.

The Distances of Letters, (except those that touch in Joining) near the Width of n.

The Distance of Words, something more than that of Letters from one another.

The Distance of Lines, that which will give the best Grace to the Proportion in which you are writing, and that will be sufficient to preserve the Stems of Letters from falling among one another.

The Joining Strokes are seen in the Letter a.

The Roman Print HAND.

The *Leading Letters* in this HAND are n. o. l. t. y. x. z.

The other Letters of the ALPHABET, as they *depend* on these, are as follow.

a depends upon n	k depends upon l and x
b upon l and o	m upon n
c upon o	p upon y and o
d upon o and l	q upon o and y
e upon o	r upon n
f upon l	f upon l
g upon n and y	s upon n
h upon l and n	u upon n
i upon n	v conson ^t upon y
j upon y	w upon y

The Proportions of this HAND are many; the Position upright.

The Width of n, near its Height.

The Distances of Letters, near the Width of n.

The Distance of Words, something more than that of Letters from one another.

The Distance of Lines, so much as may appear most Graceful, and keep the Stems of Letters from interfering.

No Strokes to join: The distances of Letters serving in their stead.

A B C D E F G H I J K L M N O
P Q R S T V U W X Y Z.

* * * What is here said about the *Law Hands* is to Introduce a Beginner; but if he desires to make himself *Compleat* in them, I would Recommend him to Mr. THO. OLLYFFE, at the *Hand and Pen* in *Fetter-Lane*, who by a long Practice, has attain'd to a thorough Knowledge of them.

RULES

RULES to Inform the LEARNER'S Judgment.

In all the HANDS there are *Leading Letters*, and others that *depend* on them: The *Leading Letters* should be learned *first*, and then those that *depend* on them.

The *Italick Print* HAND.

The *Leading Letters* in this HAND are *i. o. u. b. y.*
The *rest* of the Letters of the ALPHABET, as they *depend* on these, are as follow.

<i>a</i> depends upon <i>o</i> and <i>i</i>	<i>p</i> depends upon <i>y</i> and <i>o</i>
<i>b</i> upon <i>b</i> and <i>o</i>	<i>q</i> upon <i>o</i> and <i>y</i>
<i>c</i> upon <i>o</i>	<i>r</i> upon <i>i</i> and <i>u</i>
<i>d</i> upon <i>o</i> and <i>b</i>	<i>f</i> upon <i>b</i> and <i>y</i>
<i>e</i> upon <i>o</i>	<i>s</i> upon <i>o</i> and <i>o</i> touching
<i>f</i> upon <i>b</i> and <i>y</i>	<i>t</i> upon <i>i</i>
<i>g</i> upon <i>o</i> and <i>y</i>	<i>v</i> conson' upon <i>o</i>
<i>k</i> upon <i>b</i> and <i>u</i>	<i>w</i> upon <i>u</i> and <i>o</i>
<i>l</i> upon <i>b</i>	<i>x</i> upon <i>o</i> and <i>o</i> touching
<i>m</i> upon <i>i</i> and <i>u</i>	<i>z</i> upon <i>o</i> and <i>o</i> touching
<i>n</i> upon <i>i</i> and <i>u</i>	

The *Proportions* and *Sizes* of this HAND are *many*, the *Position* is *Sloping*.
The *Width* from *side* to *side* of an *n*, always *less* than its *Height*.
The *Distances* of *Letters*, the same as, or *very near* that between *side* and *side* of an *n*.
The *Distance* of *Words*, something *more* than between *Letter* and *Letter*.
The *Distance* of *Lines*, so much as may, at the same time, *prevent* the *Stems* of *Letters* from *interfering* with one another, and give the *best* *Grace* to that *Size* you are writing.
The *Distances* of *Letters*, serve instead of *Joining* *Strokes*.

The *Black English* Letter, or Old Print HAND.

The *Leading Letters* in this HAND are *i. o. r. z. h. p.*
The *rest* of the Letters of the ALPHABET, as they *depend* on these, are as follow.

<i>a</i> depends upon <i>o</i> and <i>i</i>	<i>n</i> depends upon <i>i</i> and <i>u</i>
<i>b</i> upon <i>h</i> and <i>o</i>	<i>q</i> upon <i>o</i> and <i>p</i>
<i>c</i> upon <i>o</i>	<i>r</i> upon <i>i</i> and <i>u</i>
<i>d</i> upon <i>o</i>	<i>f</i> upon <i>h</i>
<i>e</i> upon <i>o</i>	<i>s</i> upon <i>o</i>
<i>f</i> upon <i>h</i>	<i>t</i> upon <i>i</i>
<i>g</i> upon <i>o</i> and <i>p</i>	<i>v</i> conson' upon <i>o</i>
<i>k</i> upon <i>h</i>	<i>w</i> upon <i>o</i> and <i>o</i> touching
<i>l</i> upon <i>h</i>	<i>x</i> upon <i>i</i> and <i>u</i>
<i>m</i> upon <i>i</i> and <i>u</i>	<i>y</i> upon <i>i</i> and <i>r</i> round

The *Proportions* or *Sizes* of this HAND are *many*, The *Position* *upright*.
The *Width* from *side* to *side* of an *n*, *less* than its *Height*.
The *Distances* of *Letters*, the same as, or *very near*, that between *side* and *side* of an *n*.
The *Distance* of *Words*, something *more* than between *Letter* and *Letter*.
The *Distance* of *Lines*, so much as may, at the same time, *prevent* the *Stems* of *Letters* from *interfering* with one another, and give the *best* *Grace* to that *Size* you are writing.
The *Distances* of *Letters*, serve instead of *Joining* *Strokes*.

THE RULES that I have here given for the several HANDS, are in *that* METHOD which the *Greatest Masters amongst us*, and in other Countries, have follow'd, and publish'd, being *Easie* and *Applicable in Practice*: The EXAMPLES, as any One may see; were not design'd for a *Gawdy Shew* among *Knots* and *Flourishes*, but to be *useful for Instruction* by their *Plainness* and *Number*; they being near One Hundred Pieces of them, in *proper Lengths* for such *Quarto* and *Folio* BOOKS wherein Children generally write at Schools: They are likewise so contriv'd, that by *Cutting them asunder*, they may be laid before the LEARNER, One Piece only at a time, till he is Master of ONE HAND before he begins another, and so *prevent* those *Confus'd Impressions* he would be apt to Receive by *Viewing*, and *Copying* after, several *differing* HANDS at one and the same time, to the *endangering* his ever afterwards *attaining* to the writing of any ONE HAND well.

The Art of Writing;

In its Theory and Practice.

BY

Charles Inell, Writing Master.

K.

At the Free Writing-School in Forster-Lane, London.

With whom Youth may Board.

GEORGE BICKHAM, SCULPTOR.

Printed for, and Sold by, Henry Overton at the White Horse without Newgate, London.

1712.

To the Ingenious Clerks, of y^e Several Offices,
in Great Britain.
GENTLEMEN.

It is about Eighteen Years Since I publish'd my first Essay, in which I Endeavour'd, to promote an Easy, Genteel, & Useful Way of Writing, like YOURS: And y^e Reputation, I then had in y^e World, oblig'd me in a Postscript, to y^e Book, to take Notice of such Authors, as were then Imposing That on the publick, for command of Hand, which was no more, than a Mean & Painful Imitation of It: This was by some unthinking People, censur'd, as a Severity of temper in me: But y^e Extraordinary Encouragement, I then Receiv'd from You, & many of our Eminent Merchants, sufficiently prov'd that You took my honest Intentions, in a more Generous Sense: You will therefore easily believe that y^e preface to this Book, has no other Design than to preserve that Art from contempt; in which You have as cheerfully labour'd to Excell, as

Nov: 22: 1711.

Gentlemen,
Your humble Serv.
Charles Snell.

A

B

C

D

E

F

Aama. Bbmbmbb. Ccmcc. Ddmdmdd.
Eemcc. Ffmssff. Ggmgmg. Hhmkmbbh.
Iimijmi. Kkmbk. Llmlmll. Mmm. Mm.
Nmmnn. Oomcc. Ppmpp. Qquququq. q.
Rrmerr. Ssmssss. Tmttt. Vvuu. Uumuiir.
Wwmnnn. Xxmxx. Yymymyy. Zzmzm.



Is very advantageous for ingenious men
to communicate their sentiments to each
other; it discovers a generosity, improves
the judgement, invigorates the fancy, cre-
ates emulation, and promotes industry.

G

H

I

K

L

M

W
O
P
Q
R
S

Since it is certainly the greatest misfortune, and unhappiness of humane nature, to suffer the passions to gain the ascendant of our reason, we ought with the greatest circumspection to consider what is the predominant passion, & watch its first motions, with all the precaution imaginable, in order to subdue it.

I Promise to pay to Mr Theophilus Jennings, or order, twenty nine pounds ten Shillings and Six pence on demand, Witness my hand this 30 November 1711. —
£ 29. 10. 06. — *Anthony Lomax*

Constancy is the product of a resolution formed in a generous mind, on the principles of morality & Religion, enabling the Virtuous and Magnanimous Soul, to remain steady & unshaken in the greatest dangers.

T
U
V
W
X
Y
Z

A
B
C
D
E
F

SC

Jan^y 5th 1711.

If you would attain to an Excellency in Writing. Affect not new invented Forms of Letters, and throw not Strokes through the Bodies of those you use: This will preserve Its Legibility: Let your Letters be adapted to the most easy way of Joyning: This will make your Hand Expeditious: And if a Delicacy & Spirit appear in your Strokes, and a due regard be had to the Proportion of Letters, Words, and Lines; your Writing will appear Beautiful. —

Yours C. Snell.

1 2 3 4 5 6 7 8 9

ce, ci, oo, u, on, nu, un, is, ix.

G
H
I
K
L
M

N
O
P
Q
R
S

*Learn in all Estates to be content; know how to want,
and to abound; let every condition be alike to thee, do
not only submit but be satisfied; if thy cup be empti-
ty, do not repine; is it full? do not spill, carry a stea-
dy hand, and keep a constant course; be still the same
whatever alters, do not thou; subscribe to Gods Will.*

*Aabbcdessffghhhbiykkllll
mnopppqqrrrssstutvwxxyyz*

*Les envieux, disoit Agis, sont bien malheureux. pu-
isqu'ils ne sont pas seulement tourmentez de leurs
propres maux, mais du bien même qui arrive aux
autres Le secret de tourmenter les envieux est de bien
Vivrez*

T
U
V
W
X
Y
Z

Ama,

Bmb,

Cmcc,

Dmd,

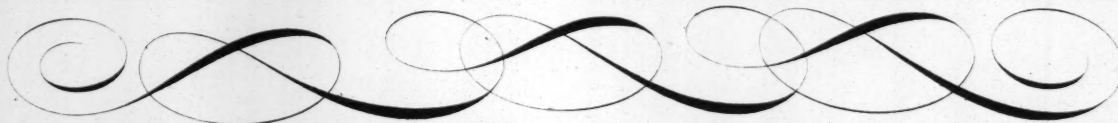
Emee,

Fmff,

Ammaa Bmmbb Cmmcc Dmmd Emmee Fmmfff.
Gmmgg Hmmhh Immyj Jy Kmmkk Lmmlll Mmm
Nmmn Ommoo Pmmpp Lmmquq Rmmroz Smfss
Tmmtt VuVuUmvu Wmmwv Xmmx Ymmyy Zmz &c



Litteras tuas 15 Martii datas reddidit mihi filius tuus, qui
hac hora iter ingreditur, quod faustum ei, & ejus quam
querit doctrinae secundum, tibi que adeo Latum precor.
Litteras fert ab illustri Domino Legato & à me ad amicos.



In things indifferent it is good to deny our selves: All that
is Lawful may not be expedient: it is more safe not to make
use (sometimes) of our Liberty, than to go to the last Link:
None but a Fool will come too near to Danger. May 17.ii.

Gmgg,

Hmhi,

Imyh,

Kmki,

Lmlll,

Mmu,

Nmnn,

Omooo,

Pmpp,

Qmqu,

Rmrr,

Smss,

Before thou interest upon any Action, consider not only whether it be Lawful, but whether it be Expedient; that may be Lawful in it Self, but not at such a time; or perhaps not at all to thee; a Circumstance alters the Case, & makes an action sinful. What is one Man's Meat, is another Man's poyson; In doing a good Action &c.

Vive La Pume :vii:

Sir By Order & for accompt. of Monsieur Gineau, of Hambourg, I have this day drawn on you 1000. Crowns to y^r Order of Benajab Lommineaux, & 800 Crowns to y^r Order of pierre Mauvillain, at 75 Dat 2^{us} I Recommend to you the honour of my Bills, & if you have not yet y^r Necessary Orders from the s^de Mons. &c.

Tmttu,

Vllou

Wmm,

Xmx,

Ymyy,

Zmz,

Aame,
Bbmu,
Cmmnc,
Ddmu,
Emeeu,
Ffmas,

Debts standing out by persons.
Some dead & others of little Credit & Sould; for y^e stockfish
Receivd p^r the Dolphin Viz
And^a Gazzardin..... For 1 Bale..... £ 68. 16.
Gio: B^a Alberti..... For Rest..... 92. 8.
Orland^o Orlandi..... For sim^e..... 110. 1.
Giac^{mo} Pedrinelli..... For sim^e..... 214. 4.
Zuane Sochesato..... For sim^e..... 206. 2.

691. 11.
At £6 ¹/₅ p^r p^r..... £ 111. 13.
Agio to Reduce into B^{co} 120 p^r Cent..... 18. 14.

£ 92. 23.
Venice St May 17th 1711.
Dryocaux
Hom^a

Ggmhe,
Hhmu,
Iyema,
Kkme,
Llmu,
Mmu,

Num,

Comoo,

Ppm,

2gill,

Rrm,

Ssm,

Accompt of insur^a

made here p^r order & for Accompt of M^r Vincent Motteux,
on Goods on board y^e following ships from London to Arch^a.
with Convoy free from Warage &c.

/1575 Iny J^r George, Cap^t Emaus Lomax .

1575 Iny Rutb, Cap^t Lucas Monneau .

2625 Iny Anne, Cap^t Nicholas Fane .

2625 Iny Victor, Cap^t Simon Noortwicke .

/8400 Pr Jan Van Tazclink at 4 p^r Cent. /336

for a policy /1

Provision $\frac{1}{2}$ p^r Cent. /42 /43

/379

Berlingh

Amst^d 2
May 1711.

Tntt,

Vrum,

Wwm,

Xanx,

Yyny,

Zzn,

To Mr. W. L. W. in London.

June 6 1711.

I have with y^e honour of yours of
the 28th passato your Remittances for my Accompt
of 1195 Crowns upon Gummault & 1673 Crowns
upon les Hammeaux. They are accepted & y^e Acco.
is Credited. I have also got acceptance of that for
y^e Accompt of 3752 Crowns upon Saumainveau
& Company. At it's time you shall have Credit. I
send you back protested for Non Acceptance that
of 1347 Crowns upon les Maunins. That upon Mr.
Simmaix is Accepted & shall be deliverd to y^e Bear-
er of the second. I have honourd your draughts of
7500 Crowns to y^e Order of Bauvaix & am —

Sir Y^{rs}
Lth

To Mr. W. L. W. in London.

M^{re} Bernardin,
Banque & Nantes.

Monsieur.

A Paris le 15. Février 1710.

Suivant l'agréable v^{tre} du 11 couzant, J'ay accepté
£ 6000. que Messieurs Paumainvieux de Lyon m'ont
tiré pour v^{tre} Compte; & continueray jusqu'à £ 15000.
Je seray de même aux £ 10000 que Monsieur piozé
me doit tizer. J'ay Remis ce jour à Mess^{rs} Buguetan
Freres pour v^{tre} compte; 1000 £cus à 77. Lettre de les
Couteux du 4. Janvier, à 2 usances, sur Dumozant
que je n'ay pu avoir qu'à 76. Je vous en ay debité de
£ 3039 : 09 : 06. Si Monsieur Mauvillain de Hamb.
vous tire £ 6000 pour mon compte, je vous prie d'y faire
honneur, & prendre à l'écheance v^{tre} remboursement sur

Mons^{rs}
V^{res} humbles serv^{rs}
C.S.

Mons^{rs} Lemmaux
March. A. Paris.

London 5 July 1711.

You pass too great a Complement on my Judgement when,
you desire my Advice concerning the Education of yo^r Son,
I must indeed admit it a matter of extraordinary moment, to
give a Youth of so capacious a Genius, an advantageous Edu-
cation: But certainly, the same prudence & penetration that
accompanies all your other undertakings, will not fail to lead
you to make use of the best Masters; & I know you have Gene-
rosity enough to reward their merits: What Advice can You
then want, from

Snell Ser^t.

Your humble serv.
Barbedor.

1.	J.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.
0.	0.

Venice y^e 10 January 1711 p^d 187:10 b.^{co} at 56½ p^d.
At usance pay this first of Exchange to y^e R^t W^{or}sh^{ps} S^r Charles
Thorold or Order L^d S^r one hundred eighty seven, & ten gross B^{co}
at fifty six pence half penny p^d. Exchanged in our selves, & place it as p^d
Advice _____
To M^r Lawrence Fuller *Jones & Lumley.*
In London

Received y^e 11th of January 1711 of M^r Wentworth Hinton the sum of £. s. d.
Sixty nine pounds Eighteen Shillings & Nine pence in part of Accompt I say } 69 " 18 " 09.
Received

P^r C. Snell _____

Received y^e 12th of January 1711. of M^r Randolph Chitwyn y^e sum of £. s. d.
One Hundred forty two pounds three shillings & four pence in full of acc^t } 142 " 03 " 04.
I say Received

P^r Snell _____

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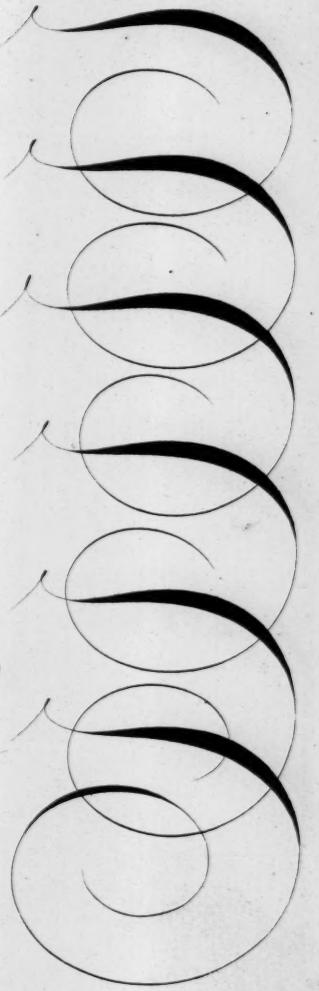
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1234567890. 1234567890. 1234567890.

1234567890.

*Have not hard thoughts of providence;
however it goes yet God is good, and all
shall work to that intent to thee; be quiet,
and let him alone; things are framing
for his Glory; he knows best what is y
best, why then should we question him?*



51720736148529102374276180253479123501752745210

1
Litteras tuas mihi reddidit tabellarius vester
hinc iter habens Dachstenuum Francofur
tum misi litteras quas ad te scripsi ante di
es quatuordecim et septem: misi etiam an
te octiduum litteras ad Waldefelsium, quas
porro curaret tibi reddendas cum libello &c.

152731405862493701234567890572018452306792.

To Mr. Hallet.

Be sober your self, and frequent such
society, shun the company of intempe-
rate persons, least you be drawn in.
If by accident you are amongst them,
discover a dislike of their proceedings
and make not their practice yours. &c

Look upon every action of your life, to be
a matter of moment; and be well advised
in what you do; do not delay, yet delibe-
rate; propose, ponder & then proceed.

To Mr. P. Finlay.

Mr Norman
Gent.

Commend no man to his face, and behind
his back do not discommend him: If you
know any good of him, let others know it;
if any ill, tell it to himself: of the dead &
absent if you can, speak well; if not, say
nothing; accuse none that are not present.

Study rather to be good than to be great;
in vertue there is no vanity, worth is the
only wealth; it is goodness, not greatness,
that will do you good & stand instead. &c

Wm. Bates.

Ladies,

November 4th 1711.

Wellscr.

The unnatural & ridiculous painting, which has been commonly used, by unskilful Teachers, as an Ornament to the Italian Hand, has rendered it so very tedious, as not to be worthy of your imitation: I take this imaginary beauty which they aim at, to proceed rather from a melancholy temper, y^e from the true spirit of an Artist; & have therefore here endeavoured, to make the Hand in some measure like your Conversation, free, easy, & natural; without disguise or affectation. How well, I have succeeded, I must leave to your discerning Judgements, & begg you'd be pleas'd to admit me

Ladies, Your humble Serv.
Lucas Waterolt.

A
B
C
D
E
F

Aua, Bmb, Cmr, Dmd, Eme, Fufffff,
Gugg, Hnhh, Iuij, Kkkk, Lull, Mmm,
Nnn, Omoo, Pppp, Quiq, Rrrr, Sussd,
Tmt, Vuuu, Wuuw, Xux, Yuy, Zuz zt,

Innocency is the greatest felicity; A good Conscience is
a continual feast; This is the only Music which makes
a Merry Heart; This makes Prisoners sing, when the Day-
-star trembles, It matters not who accuses, if I am Innocent.

Piety is the Foundation of virtue, where the
Spring is polluted, the Stream cannot be pure,
and where the ground work is not good, the
Building can never be firm and lasting.

G
H
I
J
K
L
M

Q
E
G
S
R
S

Excusavi prioribus meis litterarum
breuitatem, et bene longas promit
tebam: quod prestare vix hodie
possum, ita domesticis alienisque.

He is not poor that hath not much, but he who would
have more, want lies in wishing: he lacks most, that
longs most, none so rich as he that does not covet, but
content; he hath all that desires nothing, content is all.

Idem quamvis subitam ad vos scribendi
occasionem amittere nolui. Novoduno re
tipiendo Regem intumescere aiunt qui ad e
jus obsidionis munus est Turonibus et.

T
S
S
Q
D
S
S

A B

C D

E F

G H

I K

L M

L'homme vertueux est une agreable fontaine dont on a beau troubler leau & la saillir et se ne laisse pas den jetter toujours de claire qui retient toute la purete de sa source. ambmcm
Aaabbccddeefffgghhiijjkkllmmnn
mmnnnooppvqqrrrsssttuuvwxvz

He values not his labour that overcomes neither pain nor peril is reckoned by him that gets the prize: the end makes amends for the means he that winneth the race need not repent the pains of running it.

N O

P Q

R S

T V

W X

Y Z

Aa
Bb
Cc
Dd
Ee
Ff
Gg
Hh
Ii
Kk
Ll
Mm

Nn
Oo
Pp
Qq
Rr
Ss
Tt
Uu
Vv
Ww
Xx
Yy
Zz

Promise nothing to your prejudice, however perform what you promise; no Bond binds like the word of an honest man, his conscience is Witness.

Let not a small difference in judgment, make a difference in affection: may not hearts agree, though heads differ:

Nn
Oo
Pp
Qq
Rr
Ss
Tt
Uu
Vv
Ww
Xx
Yy
Zz

AasB
 tooa
 Eofff
 Egggh
 Jygh
 Kk
 Llll
 Mmm
 Nnn
 Ooo
 Ppp
 Qqq
 Rrr
 Sss
 Ttt
 Uuu
 Vvv
 Www
 Xxx
 Yyy
 Zzz

Et postea idem ffanciscus et Thome
 plen' hic in tunc isto exdem tunc in x

Hic p'sono omis et p'dno' h'ozgmo licet exampnis exat' non plen' et in contemp't
 tunc p'cessit et defals' fite go' cono' est qd' p'da' ffanciscus et Thome p'pugent certum autem
 tunc p'fite h'issim' et Edm'dum de m'ano t'entio h'io' ffanc' p'lex et quicquid ad h'io' ffanc'
 p'lex p'tinet et h'ozit p'dno' cum p'tin' de de d'lvat'one p'dat' et qd' idem h'issim' et

Edm'dus h'eat de q'da' p'da' (Steph' ad l'atenciam et qd' idem Steph'us p'tino' h'eat de q'da' p'da' h'ozg' ad l'atenciam
 et qd' idem h'ozgmo in m'as' et qd' sup' h'os p'da' ffanciscus et Thome p'et h'p' d'ni/Regis h'io' tunc p'da' d'p'endi de h'ep
 faciend' eis plenatim certum de m'ano t'entio h'io' ffanc' p'lex et quicquid ad h'io' ffanc' p'lex p'tinet et h'ozit p'dno'
 cum p'tin' de de d'lvat'one p'dat' et eis concedit l' p'oznabile h'io' in p'etatio' de' d'p'untatio' et q'do' omis et singla

Pnfoow
 ppkqz
 RkOso
 Ttlll
 Wwzoo
 Xxppp

Aa.
 Bb.
 Cc.
 Dd.
 Ee.
 Ff.
 Gg.
 Hh.
 Ii.
 Kk.
 Ll.
 Mm

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn Oo.
 Pppp Qq Rr Ss St Tt Vv Ww Xx Yy Zz et.
 Omnibus ad quos presentes littere nostre pervenerint sa-
 lutem Sciatis quod nos pro diversis bonis causis et consider-
 ationibus nos ad presens specialiter moventibus de gra-
 tia nostra speciali ac ex certa scientia et mero motu nris

i. ij. iij. iiii. v. vi. vij. viij. ix. x. xi. xii. l. lx. lxij.
 C. CC. CCx. CCxii. CCC. CCCx. CCCxii. CCCxiii. x. xxiii.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm Nn Oo.
 Pppp Qq Rr Ss St Tt Vv Ww Xx Yy Zz et.
 Omnibus ad quos presentes littere nostre pervenerint sa-
 lutem Sciatis quod nos pro diversis bonis causis et consider-
 ationibus nos ad presens specialiter moventibus de gra-
 tia nostra speciali ac ex certa scientia et mero motu nris

Nn
 Oo
 Ppp
 Qq
 Rr
 Ss
 Stt
 Vv
 Ww
 Xx
 Yyy
 Zz et.

A a
B b
C c
D d
E e
F f
G g
H h
I i
J j
K k
L l
M m

Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.

*Aa Bb Cc Dd Ee Ff Gg Hh Ii Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Vv Uu Ww Xx Yy Zz.*

Prize exquisite workmanship, & be carefully diligent.

WRITING in all the HANDS used in *Great-Britain*; ARITHMETICK in WHOLE NUMBERS, and FRACTIONS *Vulgar and Decimal*; Foreign Exchanges, and MERCHANTS ACCOMPTS in the true *Italian Method* of *Double Entry* by Debtor and Creditor, are Taught by CHARLES SNELL, *Writing-Master and Accomptant*, at the *Free Writing-School*, in *Forster-lane*, L O N D O N.

With whom Youth may Board.

N n
O o
P p
Q q
R r
S s
T t
U u
V v
W w
X x
Y y
Z z, &

